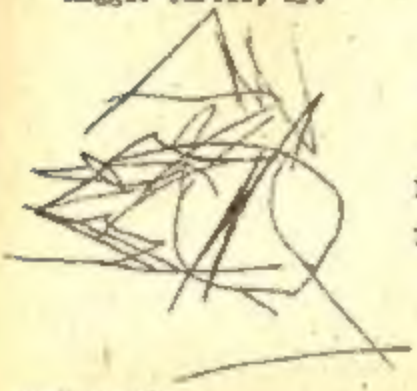
COMIC
ART

COMIC ART #1

EDITORS:
Don Thompson, text
Maggie Curtis, art



paul curtis

CONTENTS

2 RE-BIRTH.....Dick Lupoff

7 AND WE QUOTE.....department

9 THE COMICS CODE.....

12 THE WORD.....Don Thompson

14 Unpaid advertisement.....

Cover by Maggie, utilizing characters from "Barnaby" which are copyright by Crockett Johnson and distributed by The Hall Syndicate. Used by gracious permission of Crockett Johnson.

Illustration on page 4 by Larry Ivie

Illustrations on page 3 and mailing page by Maggie

Illustration on page 1 by Paul Curtis

COMIC ART, of which this is volume 1, number 1, is published on a very irregular schedule, dependant upon the time, money and publishable material available to the editors. This issue is free. Future issues will be for sale at 20¢ each or 5 for $1 or may be had for contribution of art or articles, in trade for fanzines or old comic books or in any number of ways set forth more fully in the editorial on page 12.

Editorial address: Don Thompson, Cleveland 15, Ohio

This is an Oblivion Press Publication

RE-BIRTH

by Dick Lupoff

First of all you must appreciate that Pat and I are impatient people. If it hadn't been for that it wouldn't have been written, the smouldering interest might never have been ignited into bright flame, and the whole thing might never have happened. Perhaps this is an overly egocentric interpretation of the events, but hear the story and judge for yourself. Yes, hear the story.

It started one day last summer. Pat and I were becoming increasingly active in science-fiction fandom; I had been a fan for almost ten years, but never a very active one — I had not, for instance, published a fanzine for eight years. Pat, on the other hand, was a neo, her mind just beginning to rot under the fannish influence of being married to me. We had, a few weeks earlier, collaborated with Big Walter Breen on a one-shot, and now, filled with the enthusiasm of first ink, Pat said to me, "Why don't we publish a fanzine."

Why not, indeed? I gave her the first three or four hundred reasons that popped into my heads, convinced her thoroughly that fanpublishing was an unrewarding waste of time, effort and money and finally agreed with her that we would publish a fanzine. After much discussing, after arriving at tentative decisions and repeatedly abandoning them, we were ready to begin. The fanzine's schedule was to be irregular; its contents general; its name, XERO.

But what has impatience to do with all this? It has the following to do with it. As anyone who has ever published a fanzine knows, there are several ways in which such a publication can be launched. First, you can appeal to friends and fannish acquaintances for material, waiting and scrounging until you've accumulated enough to make a substantial first issue, aided, perhaps, by appeals in other fanzines. Second, you can turn out a slim first issue yourself, appealing in it for material to make your succeeding works more substantial. Finally, if you are too impatient to let that much time pass before you begin to publish full-bodied editions, you can sit yourself down before the typewriter and work, friend, work at turning plain sheets of paper into chicken-scratched sheets of paper until you have yourself produced enough material for your first issue.

Now you see where impatience comes into the picture. Pat and I are impatient people. We wanted a fat first issue. And although we were supplied with a movie review by Harlan Ellison and had a few letters from people who had received our one-shot, we were still faced with the prospect of turning out some twenty to thirty pages of copy for XERO 1. That is, if we wanted it to be a fairly large issue (we

did) and if we were not willing to postpone publication while we gathered material (we were not).

So it was write, and we did. Pat is a reader, so she wrote two articles on books. I on an ~~avid~~ avid comic book fan, and so I sat down and, for the first time in many revolutions, poured into my Smith-Corona all the nostalgic recollections I could garner with regard to my favorite comics hero, Captain Marvel. Eleven pages these recollections ran, and when it came time to put them on stencil I threw on a frontispiece, made the article, "The Big Red Cheese," the first of a series and christened the series "All in Color for a Dime."

Like, so what?

We finished the first issue in time to distribute copies at the Pittsburgh science fiction convention and whenever people had a chance to flip through a XERO in the course of a conversation, the next topic of talk was usually Captain Marvel and other old comics heroes.

The night of the costume ball, Pat and I showed up in our costumes: hastily devised Captain Marvel and Mary Marvel outfits. Mine was made from a set of long underwear and hers was nothing but a man's red T-shirt emblazoned with felt lightning, plus a yellow sash.

They were extremely popular costumes. Everyone from Doc Smith on down wanted to take our pictures. Why? Well, it wasn't that Pat and I are such popular fans. We have our friends, a growing (I hope) number of them, but we're not BNF's by a long shot, and certainly we don't deserve to be the center of a circle of admiration. It wasn't our costumes either, in the sense of their being elaborate (they weren't) or beautiful (they weren't) or even particularly revealing (Pat's was to a degree, but not spectacularly so). The only conclusion that can be drawn from our popularity is that it was not us, nor our costumes themselves, that were popular. It was Captain Marvel and Mary Marvel, momentarily embodied in us, that drew the admiration and applause.

Two months later the second XERO had been distributed. It contained another comic book article, this time by Ted White and illustrated beautifully by his wife Sylvia instead of clumsily by T.Hief, who had done the first. At the Philadelphia convention, some films from Pittsburgh were shown. During the costume ball sequence Pat and I appeared momentarily, in our Captain and Mary suits. Only for a flash, mind you, and due to some petty ill will on the part

Larry Irin

of the narrator, conspicuously unidentified. Yet several persons in the audience broke into applause again.

During this same general time-frame a number of fans have indicated a strong interest in comics and comics-oriented activity, ranging from the efforts of Tom Condit and Martha Atkins to form a Marvel Family Revival Association to Hal Lynch, Maggie Curtis and Don Thompson's efforts to start a general comics fandom, to simultaneous moves by Ted White and Don Thompson to publish comics fanzines.

Further, "All in Color" has been the most letter-provoking feature of XERO, numerous people have requested copies, specifying that their motive is to obtain the comics articles, and if all the authors currently committed to write for the series come through with articles, the series will run well into 1960 before material runs out -- at the present rate of publication. This may not happen, as the rate of publication may be increased by publishing XERO more often or by using more than one comics article per issue; nor, sadly, is commitment the same as production. Only too true. -DAT

All of this activity means something, and unless I'm one very lousy inducer, it means that there is a great amount of interest in comic books, that it has been rolling along, usually unpublicized, showing through only occasionally in science fiction fandom and other peripheral areas of activity. Now maybe Charles Fort would say that the fall of 1960 was comic book time and that first article in XERO had nothing to do with the revival of interest. Certainly I would not claim that "The Big Red Cheese" created the interest. But I do believe that the article served as a catalyst for all the latent interest which had been trying so long to break through to the surface.

But whether that article was a cause or a mere coincidence, I am immensely pleased to see the revival of interest in comic books, for two reasons. One of them, obviously, stems from my own interest in comics. I feel a strong nostalgic attraction to them, and the renewal of interest in them gives this feeling on my part a chance to come forth and be active and, more important, to be shared and even, yes, admired instead of having to be hidden. "You still read comic books? You, a grown-up man, a college graduate, a former army officer, an intelligent business man? You still read COMIC BOOKS???!!"

How much of that talk have you ever had to listen to? How much before you started regarding your interest as a slightly shameful minor perversion? How much before you started sneaking secret comic books? How much before you try to stop being interested, try to make yourself not look at the bright covers on the newsstands, try to tell yourself: "I've outgrown that stuff!" Sure you have. Haven't you?

And then one day you decide to publish a fanzine, and you decide to write some of the material yourself and, full of fear and trembling, you take this thing, this love of old comics, out of its secret hiding

place and show it in your fanzine and the readers love it!

That's why I'm glad to see this interest in old comics. That's one reason.

The other reason is a lot more respectable, I guess, and in all honesty it's not the main one. Although in talking to non-lovers of old comics it's the one most likely to be accepted with only half a sneer instead of a whole one. And that is the fact that before our very eyes a whole branch of popular literature has come and gone and it has drawn hardly a glance from any historian of what we read. Would you believe it, I went to the New York Public Library — yeah, the famous one with the lions in front, one of the world's biggest — and tried to research some old comics. There's nothing there! Oh, they have Dr. Wertham's infamous book and a couple of little clippings against censorship from the ACLU. And even a crumbling article, circa 1940, by M. C. Gaines, about how comics are made.

But there is not one page, not one word, about what the comics were really like. They came in the thirties, their golden age was in the forties. They declined in the fifties with only one late-blooming flower, the EC line, really coming forth in that decade.

Oh, there are still a few comics around. There is even a minor renaissance in being at this very time. But the comics of today are not the comics of twenty years ago and, even if they should prosper again (as I hope and doubt that they will) they will not be of the same bread as their ancestors. The world has changed and the economics of publishing have changed, the line has mutated and will never be the same any more than a revived dime novel would be the same as the dime novels of the turn of the century or a revived pulp the same as the pulps of the thirties.

The comic as we knew it, the comic book that published hundreds of titles, thousands of issues, millions of copies, has disappeared. Almost without a trace.

Now, this is not the first time that a major branch of, godden it, yes, literature has come and been of immense influence and importance and then been nearly lost to history as soon as it was lost to memory. It has happened at least twice before, to the two branches of literature I mentioned a couple of paragraphs ago, the dime novel and the pulp.

A whole generation of kids grew up on the dime novels. Nick Carter and Frank Reade and Merriwell of Yale and the Boys in Blue and Grey, and then it wasn't dime novel time any more and they died out or mutated. How many millions of kids read them? How many hours of thrills and inspiration did they provide? But then they were gone, and it was almost, almost as if they had never been.

Just in the nick of time, eh, how appropriate that was, just in the nick of time a few people with a nostalgic tug after the dime novels started to buy them up from used book stores, started digging them out of the attics and woodsheds, researching and checking and indexing and cataloguing, and the dime novel was saved from limbo, which is, after all, a fate worse than death.

But does it really matter that the dime novel was saved? Does it matter what the kids of our grandparents' generation read, does it matter what color the dinosaurs were? Don't expect an argument here. Either you care or you don't care. I care. A lot of us care. Chance is that you care, or you wouldn't be reading this magazine.

But back to history.

Along came the pulps; not unlikely they were the mutated children of the dime novels. Again they burgeoned. Again stands and stores blossomed in colorful profusion as bright-wrapped blotting-paper carried thrills of the western plains, the burning sands, the rolling seas, the roaring streets, the sizzling sheets and...remember?...the black deeps of space. The whole phenomenon repeated. Hundreds of thousands of words were ground out every week for a never-sated audience willing to buy its coins' worth of adventure, suspense and romance.

And then it wasn't pulp time any more. And the pulp started to disappear from human memory. And again a few people, the faithful collectors, the fidious fans, went through the dime novel act again. And the pulps were saved as well.

And then came the comics. First newspaper reprints and then some original material, but they never amounted to much until Superman came along. But once he did, there was no stopping the comic book. They followed in herds. And let's face it, whether it's pleasant to do so or not; most of them were formula junk. They were unimaginative, they were populated with stock figures mouthing stock lines as they acted out stock situations to stock conclusions. But so were the dimers and so were the pulps.

There were also some exceptions. There was, for instance, the original Superman story itself. Not the version that's been retold and revised and mangled almost beyond recognition, but the story as it was originally told by Siegel and Shuster. There were some fine imaginative stories in the Flash and Green Lantern series, there was the Hawkman and the Justice Society of America. There was the young Mickey Spillane cutting his sadistic teeth on the Sub-Mariner. There was the arch satire of Captain Marvel.

And even the bad ones... Who can deny the importance and interest of Wonder Woman, premier purveyor of perversion, spreading the bondage fetish lesbian doctrines of, oddly, her two male feminist creators, William Moulton Marsden and H. G. Peter?

All of this, wiped out, gone forever, as if it had never been. ALL-STAR COMICS once polled its readers on a matter and got over 10,000 letters! Can John Campbell do that? For that matter, can the New York Times?

Yes, I enjoy old comics, but it's a lot more than that. I care about old comics. Old comics matter — they count. And anyone planning projects to save them can count on me.

(4)

- Dick Lupoff

AND WE QUOTE:

From The New Yorker, March 24, 1951 (Talk of the Town department)

INCIDENTAL INTELLIGENCE: Educational Comics, Inc., 225 Lafayette Street, issues the following publications: Vault of Horror, Tales From the Crypt, Weird Fantasy, Weird Science, Haunt of Fear, and Crime Suspenstories.

From The New Yorker, April 7, 1951, headed DEPARTMENT OF CORRECTION (JEKYLL AND HYDE DIVISION)

EDUCATIONAL COMICS, INC.
PUBLISHERS AND LICENSORS OF
PICTURE STORIES FROM THE BIBLE
"COMPLETE OLD AND
NEW TESTAMENT" EDITIONS
PICTURE STORIES FROM
AMERICAN HISTORY
SCIENCE AND WORLD HISTORY
225 LAFAYETTE ST.
TELEPHONE CANAL 6-1994-5
NEW YORK 12, N.Y.

March 28, 1951

The Editors, The New Yorker
SIRS:

On page 20 of the March 24th, 1951, issue of your publication, you stated that this organization, Educational Comics, Inc. of 225 Lafayette St., publishes the following magazines: The Vault of Horror, Tales From the Crypt, Weird Fantasy, Weird Science, The Haunt of Fear, and Crime SuspenStories.

This information is erroneous, and I, as vice president of Educational Comics, Inc., demand an immediate retraction. Educational Comics, Inc. does not publish any of the six magazines which you listed in your defamatory item. We are engaged in publishing the highly educational material listed on this letterhead. I consider your comments a personal insult, since I, as vice president of Educational Comics, Inc., would have absolutely nothing to do with magazines dealing with such shocking and distasteful subject matter as those which you list.

I am awaiting your immediate action and response in this matter.

Very sincerely yours,
WILLIAM M. GAINES
Vice-President

WMG/af

THE E-C COMICS GROUP
"THE BETTER-SELLING COMICS"
225 LAFAYETTE ST.
NEW YORK 12, N.Y.
TELEPHONE CANAL 6-1994-5

March 28, 1951

The Editors, The New Yorker
SIRS:

On page 20 of the March 24th, 1951, issue of your publication, you stated that Educational Comics, Inc., of 225 Lafayette Street, publishes the following magazines: The Vault of Horror, Tales From the Crypt, Weird Fantasy, Weird Science, The Haunt of Fear, and Crime Suspenstories.

Educational Comics does not publish these magazines. This information is erroneous, and I, as vice-president of the E-C (Entertaining Comics) Group, of 225 Lafayette Street, demand and insist upon an immediate retraction and correction.

Having worked very hard to build up a reputation for the very finest entertaining comic magazines in the field, I note with chagrin that our years of labor and achievement are credited to a company which is not in any way responsible for this fine work. I am proud of our publications, and our sales attest to their popular acceptance.

As vice-president of the E-C Group, I would have absolutely nothing to do with magazines dealing with such dry, unentertaining and obviously educational material as Educational Comics, Inc., publishes.

I am awaiting your immediate action and response in this matter.

Very sincerely yours,
WILLIAM M. GAINES
Vice-President

WMG/ef

"That the publishers, editors, artists and writers of comic-books are degenerates and belong in jail goes without saying; but what makes millions of adolescents willing to accept degeneracy too?"

- G. Legman, LOVE & DEATH, A Study in Censorship, Breaking Point, 1949

"It's very hard to trace back to the first influence I had as a cartoonist, but I think the most important in the early years—for me and a number of other cartoonists—was a guy named Will Eisner, who did a strip called The Spirit. I dare say Harvey Kurtzman would not have come up with Mad magazine if Eisner hadn't preceded with The Spirit. The way my thinking developed, and where it finally went, in the beginning, was very largely because of Eisner. Walt Kelly for a long time was also a strong influence. In style, Robert Osborn has been an influence, and Andre Francois, and William Steig. And writers like Benchley and Samuel Beckett and Dostoievski, and a whole line of novelists. More and more I try to give the characters in my strips the depths that a novelist might try for, except that I try to add an edge of humor to them."

- Jules Feiffer, Playboy, March 1951

If anyone has any more items, clippings or magazine articles dealing with comic art, I would appreciate their donating them to my files for reference material or for this department. Such donations would help you stay on the mailing list, too.

- Ed

CODE OF THE COMICS MAGAZINE ASSOCIATION OF AMERICA, INC.

Everybody knows about the Comics Code, but few seem to know just what its provisions are. Praised by women's groups and censors, damned by comic book fans and bemoaned by those who consider censorship of any kind to be a violation of individual rights, the Code has altered the field of comic art tremendously.

Reading the Code itself, it isn't easy to see anything extreme about it which would cause such a complete change — until a little thought is given to some of the implications of "General Standards Part C."

For the record, we are opposed to the Code, because of love for comics and hatred of censorship. We welcome arguments pro or con. -The Editor

C O D E FOR E D I T O R I A L M A T T E R

General Standards Part A

1) Crime shall never be presented in such a way as to create sympathy for the criminal, to promote distrust of the forces of law and justice, or to inspire others with a desire to imitate criminals.

2) No comics shall explicitly present the unique details and methods of a crime.

3) Policemen, judges, government officials and respected institutions shall never be presented in such a way as to create disrespect for established authority.

4) If crime is depicted it shall be as a sordid and unpleasant activity.

5) Criminals shall not be presented so as to be rendered glamorous or to occupy a position which creates a desire for emulation.

6) In every instance good shall triumph over evil and the criminal punished for his misdeeds.

7) Scenes of excessive violence shall be prohibited. Scenes of brutal torture, excessive and unnecessary knife and gun play, physical agony, gory and gruesome crime shall be eliminated.

8) No unique or unusual methods of concealing weapons shall be shown.

9) Instances of law enforcement officers dying as a result of a criminal's activities should be discouraged.

10) The crime of kidnapping shall never be portrayed in any detail, nor shall any profit accrue to the abductor or kidnapper. The criminal or the kidnapper must be punished in every case.

11) The letters of the word "crime" on a comics magazine cover shall never be appreciably greater in dimension than the other words contained in the title. The word "crime" shall never appear alone on a cover.

12) Restraint in the use of the word "crime" in titles or subtitles shall be exercised.

General Standards Part B

1) No comics magazine shall use the word horror or terror in its title.

2) All scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, masochism shall not be permitted.

3) All lurid, unsavory, gruesome illustrations shall be eliminated.

4) Inclusion of stories dealing with evil shall be used or shall be published only where the intent is to illustrate a moral issue and in no case shall evil be presented alluringly nor as to injure the sensibilities of the reader.

5) Scenes dealing with, or instruments associated with walking dead, torture, vampires and vampirism, ghouls, cannibalism and werewolfism are prohibited.

General Standards Part C

All elements or techniques not specifically mentioned herein, but which are contrary to the spirit and intent of the Code, and are considered violations of good taste or decency, shall be prohibited.

Dialogue

1) Profanity, obscenity, smut, vulgarity, or words or symbols which have acquired undesirable meanings are forbidden.

2) Special precautions to avoid references to physical afflictions or deformities shall be taken

3) Although slang and colloquialisms are acceptable, excessive use should be discouraged and wherever possible good grammar shall be employed.

Religion

1) Ridicule or attack on any religious or racial group is never permissible.

Costume

1) Nudity in any form is prohibited, as is indecent or undue exposure

2) Suggestive and salacious illustration or suggestive posture is unacceptable.

3) All characters shall be depicted in dress reasonably acceptable to society

4) Females shall be drawn realistically without exaggeration of any physical qualities.

NOTE: It should be recognized that all prohibitions dealing with costume, dialogue or artwork apply as specifically to the cover of a comic magazine as they do to the contents.

Marriage and Sex

1) Divorce shall not be treated humorously nor represented as desirable.

2) Illicit ...

Violent love ...

3

haviour shall be fostered. A ...

... be treated in such

... suggestions
... strictly forbidden.

Advertising of sex or ...

... ing equipment or

John Goldwater.
Martin

Leonard Darwin, Exec. Sec'y

THE WORD

A note of explanation, first, to those who are not science fiction fans and who, consequently, have never seen publications similar to this. In the parlance of the science fiction fan, this is a fanzine, a shortening of "fan magazine." This is not meant in any way to be a science fiction fanzine -- although the bulk of the circulation will be among SF fans because most of our friends are fans. It is to be a comic art fanzine.

Comic art, for our purposes, covers a wide field. Besides comic books and comic strips, it includes movie and TV cartoons, gag and sport and political cartoons and the Big and Better Little Books of years ago. Subject matter ranges from horror and adventure to satire and gentle humor.

This fanzine is not meant for kids, but for adults who appreciate, admire or produce comic art. This issue is going out to a lot of people on a trial basis. If no interest is displayed, this is the last issue they'll see. COMIC ART is most definitely non-profit -- we'll lose money on every issue -- and we can't afford to send it out to people who don't give a hoot for comic art.

If you are interested in comic art and want to keep getting COMIC ART, there are several ways to do so. First of all, if your copy is checked on the mailing page to indicate that you are one of the privileged few, you will continue to get copies indefinitely unless you tell us to stop bothering you. If not, a number of choices are open to you.

You may contribute artwork, articles (check first to avoid duplication of already-assigned articles) or other publishable material. We don't pay for these, but we send you a copy or so of CA and we'll say nice things about you.

If you can't draw or write or haven't the time, information or inclination to do so, you can scout through your magazines and newspapers very carefully and send us articles dealing with comic art or comic artists. These appear in the damnedest places; I found an article on Milton Caniff in a suburban magazine and a brief biographical sketch and photo of Caniff in the Sigma Delta Chi journalism magazine, QUILL. I can't find them all and I'll repay you for sending them by swapping CA for them. If you live in some country outside the U.S., you can send us bundles of comic strips published in your country but not here. Bob Smith of Australia is going to be getting CA for a long time by doing just that, plus drawing cartoons and doing research on comics censorship in Australia.

We will cheerfully swap CA for old comic books. See our ad elsewhere in this issue or check with us.

If all else fails, send money; 20¢ a copy or 5 issues for $1.

There are other ways to get copies, but this is mostly by arrangement. A really worthwhile letter of comment, assistance of a substantial nature in some project such as the Dell listing discussed below, or, if you publish a fanzine, by trading. I'd like to trade CA for yours, preferably on an all-for-all basis, but if you don't want to trade on that basis -- or any other -- name your terms.

-oOo-

Despite my explanation in HARBINGER, the flyer which told of our plans for CA, some correspondence has been addressed to Maggie Curtis at my address. Maggie and I are only engaged, not married or living together. I live in a rooming house and mail to herewill be returned to sender or sent to the dead letter office unless I intercept it.

-oOo-

Currently we are working on two rather extensive and time-consuming projects: a bibliography of the work of Walt Kelly and a list of the Dell one-shot series (black-and-white comics, 4-color comics, large feature books). Thanks to Bill Thailing, the listing is progressing, but we still have a long way to go. A partial listing of missing titles appears on page 14. Assistance is requested.

We need information on Kelly, too, but I think Maggie and her family have collected enough information to warrant publishing, in the near future, a preliminary bibliography subject to correction and addenda. We could use information on the covers he did for WALT DISNEY'S COMICS AND STORIES, material therein or in such comics as LOONEY TUNES AND MERRY MELODIES, etc. Any information you think we might not have would be welcome.

Also in the works: listings of titles in other one-shot series (McKay Feature Books, Comics on Parade) and, just possibly, of the titles in the Big/Better Little Books series. Anyone have substantial amounts of information to offer on these?

-oOo-

Upcoming material? Well, we have on hand an article by Dick Lupoff on Super-heroes and Costume-heroes. We also have some reprint stuff available, but I'd like to hold off on that for a while.

Material promised: Hal Lynch on "Minute Movies" by Ed Wheelan; Buck Coulson on a strip called "Lone Spaceman"; Bill Sarill on TV cartoons; Mike McInerney on "Uncle Scrooge." And maybe some more stuff.

-oOo-

I'm not completely happy with this issue; it's too short and deals almost exclusively with comic books -- I'd like to run material dealing with other facets of comic art, particularly comic strips. Watch for articles on Crockett Johnson's BARNABY, Leonard Starr's ON STAGE, Stan Lynde's RICK O'SHAY and Milton Caniff's STEVE CANYON, among others. If you have a favorite strip, how about doing an article on it?

The next issue of COMIC ART will appear as soon as we have enough material to fill it and enough time to stencil it and run it off. Be advised.

WANTED TO BUY - Don Thompson, Cleveland 15

comic books

ALL-STAR 1-50
ANIMAL COMICS
BOYS' RANCH -1-5,7-?
BRAVE & BOLD 1-11,13,15,17-19,25,28-30
CLASSICS 14,35,40,43-45,52,55,66,71,74
CRIME SUSPENSTORIES 1-4,7,9
CRYPT OF TERROR 17-19
FAMOUS AUTHORS ILLUSTRATED 1-7
FLASH 1-106,108-110,113-116,117
FLASH GORDON (Dell) 10,34(Harvey)1-4
FRONTLINE COMBAT 1,3
GREEN LANTERN (old) all (new) 1,4
HAUNT OF FEAR 1-3,6
JUSTICE LEAGUE OF AMERICA 1
INVISIBLE SCARLET O'NEIL
KERRY DRAKE 1-13,15-26,28-?
LI'L ABNER 61,63-89,91,93,95-97
PLASTIC MAN 1-9,11-49,51-?
POLICE 1-43,45,46,48-50,52-54, 56-77,79-? (Plastic Man issues)
SHOWCASE 1-10,19-22,26-29
SUGAR & SPIKE 1-3,5-17,20,22, 28-29,30
TALES FROM CRYPT 20-25,25
TERRY 1,2,8-14,16-19,21,23,24-?
TWO-FISTED TALES 18,19,25
WALT DISNEY'S 1-25,25-28,30-37, 40-58,60-70,72,74-78,80,82, 84,86-92,95,100-114,117,119, 123,125-131,133-135,139,142, 144, 145,148,150,152,155,156, 161,163,164,167,170-172,174, 176,178,181-185,188,190-193, 195,196,200,211,212
WEIRD FANTASY 1,3-6,8,11
WEIRD SCIENCE 1-10
WOLF GAL

books

THE COMICS - Coulton Waugh
SECRETS BEHIND THE COMICS - Stan Lee
TERRY & PIRATES & MOUNTAIN STRONGHOLD/ON DESERT ISLAND (Better Little)

comic strips (by lots)

PEANUTS & IT'S ONLY A GAME - Schulz
MISS PEACH - Mel Lazarus
GORDO - Gus Arriola B.C. - Hart
KRAZY KAT - George Herriman
GORDO - Gus Arriola
MISS LACE - Milton Caniff
ON STAGE - Leonard Starr
STEVE CANYON - Milton Caniff
RICK O'SHAY - Stan Lynde
KING ARGO - Jack Kent

magazines

ELLERY QUEEN'S Mar,Oct,Dec 50 Aug 51, Sep 54
FAVORITE/WILDEST WESTERNS 1-3
KEYHOLE MYSTERY Apr 50
PLAYBOY Dec 53,Jan,Feb 54, Jan 55
SAINT Jul,Oct-Dec 54, Jul 60 Jan-Jun, Aug 55
SATELLITE Apr 60
SHOCK ILLUSTRATED 3
SUPER-SCIENCE Dec 58, Apr 59
SUPER SCIENCE Jan 60, Jan 61

THE FOLLOWING numbers are needed to complete Dell listing. Give full titles, dates where possible. Color 1-5, 4-Color 19,36,66,82,85,86,93 Color 124,125,131,134,136,137,147,149,151,152,153,160,165,171,157,179, 182,184,186,188,195,195,197,198,206,207,209,210,211,212,213,215,216,219, 221,222,224,225,226,228,230,232,234,235,236,237,242,245,248,250,252,255, 257,258,259,260,262,265,267,269,270,275,276,278,280,285,287,288,290,292, 294,301,305,306,309,312,314,316,319,320,322,323,324,329,332,338,346,349, 354,357,361,363,368,369,372,373,377,378,383,389,390,392,395,396,402,404, 413,415,417,423,426,430,433,435,436,438,440,441,443,444,445,447,448,449, 451,452,453,454,457,459,460,461,462,463,466,467,469,472,475,476,477,478, 480,481,482,484,486,487,491,493,494,496,499,502,504,506,508,511,514,515, 516,517,518,519,521,522,526,527,528,529,530,533,534,536,537,541,543,547, 548-555,557,559,563,568,569,570,572,575,579,581,583-585,587,590-592,595, 598-600,604,607,613,615,616,618,619,621,622,625,630,635-637,640-642,645, 647,649,652,654,655,658,660,662,661,672,673,677,685,686,693,694,698,706. and many more, including Black & White and Large Feature Books and many scattered issues from 714 to 1200. Help will be appreciated.

If you're puzzled by this publication, I suggest you start with page 12, where a somewhat incoherent explanation is given.

You are getting this magazine gratis, on a trial basis; indicate your interest, if any, unless your copy is checked in the following box/__/ in which case you will get copies indefinitely because:

__/ you are one of our favorite comic artists and we plan to do an article on you sometime soon

__/ you have been invaluable in preparing this publication or have rendered services for which we can't repay you and we wish to be able to call upon you for further aid

__/ your names are Joan et Anie Linard

__/ you just plain rate with us for some reason or reasons

__/ If a checkmark appears in the box to the left, you will get future issues of COMIC ART for money or for one of the reasons checked:

__/ how about an article by you on _____?

__/ maybe you could do some artwork for us?

__/ we trade fanzines

__/ we'd like to trade with you for your fanzine. OK?

__/ you have material in this issue (hi, Dick!)

__/ you have material coming up...I hope

__/ you are contributing information for our files

COMIC ART #1 from

Don Thompson

Cleveland 15, Ohio

Printed matter only, may be opened for postal inspection if necessary

Third class mail

Return postage guaranteed IF undeliverable

The next issue will be better...

An Oblivion Press Publication